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Brahms, unlike most men of the artist temperament, says a contemporary, was not at all fond of the fair sex. He remained unmarried, and, so far as is known, without even the shadow of an early romance in his life.

His friend, Dr. Widman, writing in the *Berlin Nation*, gives the following characteristic bit of conversation with Brahms on that very subject:

"It was in the summer of 1887, during a walk along the shores of Lake Thun, that Brahms began to talk to me about the reason why he never married. It was not the fear of being unable to support a wife and children with his art that made him refrain. 'But,' he said, 'at a time when I felt most inclined to marry, my pieces were hissed in the concert halls, or, at any rate, received with icy indifference. Now, I was able to bear that; for I knew exactly what they were worth, and that a change would come. And if, after such failures, I went to my bachelor-room, I was not unhappy. But to meet a wife at such a moment, to see her questioning eyes meet mine anxiously, and to be obliged to say to her,

"Another failure!"—that I could not have endured. For, however much a wife might love me and believe in me, the complete certainty of my final victory, as I felt it, could not be shared by her. And if she should have attempted to console me—ph! I cannot bear the thought. What a hell that would have been for me!"

Russia has a coronation bell, the largest in the world, and weighing 250,000 pounds. It hangs in the Kremlin, and is the Emperor's bell, being rung only in honor of him. At the late coronation it pealed forth as the Emperor entered the church, and its voice announced the conclusion of the ceremony to the whole of Russia. The coronation is rung by a bellringer blessed by the Emperor as the head of the church. The bellringer does no other work, and is always on duty to tell of important events in the imperial family.

He is pensioned, and is ever polishing up the bell in case of need. He rings the bell when his Majesty goes to church; and in case of the death of a Russian monarch, the Kremlin bell tolls continuously between the death and the time of the funeral.

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THOMAS M. HYLAND, EDITOR.

AUGUST, 1897.

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THE OLD AND THE NEW MUSICAL STUDIES.

There is nothing in musical history more remarkable, says a writer in the *Contemporary Review*, than the difference between the training of the old masters and that of the generation which succeeded them.

Haydn worked sixteen hours a day with "Fick Gradius" and the sonatas of Emmanuel Bach. Mozart, the quickest of pupils, was taken by a careful and exacting teacher through the most rigorous course of study that the age permitted. Beethoven spent his boyhood in almost overstrained labor, and at an age when many men would look upon their education as complete, set himself again to study themes for Haydn and counterpoint exercises for Albrechtsberger.

But Berlioz, Liszt, Wagner, can hardly be described as arduous musicians at all. No doubt the first of them was technically at the Paris Conservatoire, but of his connection with it he has said the least. Liszt, as a young man, had little inclination to exchange the triumphs of the virtuoso for the drudgery of the student. Wagner was given up as incorrigible by two masters, and by the third sent out as a finished composer after six months.

And even the musicians of this period who stand nearest to the classical line—such as Schumann and Chopin—are affected in some degree by the want of balance and completeness in their musical training.

In their student days, they were brought up on Bach's "Well-tempered Clavier," but they knew little of his choral work, certainly not the Passion music or the B minor mass; they heard some Mozart and Haydn, but little of Beethoven, and of Schumann virtually nothing; they were taught how to write a fugue, but not the art of a sonata or a symphony. No doubt, Schumann discovered for himself a great deal more than he ever learned from Kuntze's; but the famous story of his training in chamber music by "shutting himself up with all Beethoven's quartettes" but this is a very different thing from studying the great model at proper time and under the proper influences. Chopin, a few years before his death, had never heard of the F minor—the "most Beethovenish of them all," as Mendelssohn called it—and had to

send round to a music-shop in order to procure a copy. Imagine a poet of the present day who should take his friend's advice and order "Lea" or "Hamlet" from the circulating library!

TEACHERS OF SINGING.

In no branch of music is there a greater need for competent people than in the ranks of teachers of singing. Unfortunately it has been, and still is, the case, that the majority of teachers now soliciting patronage from the public have become such, says the *Vocalist* through failure in attempted singing, and who have adopted teaching as a profession from necessity. These teachers may or may not be good, but the fact remains that the teaching profession is worthy of the highest ambition and may embody merit, the equal of the singer's highest, and offering attractions through home, residence, domestic life, and social environments, of which the public singer is, in extent, deprived.

But it is not these matters we are particular to speak of here. It is rather that the great need which is felt in every city for teachers whose ability demonstrates a thorough work actually done, appeals to intelligent people and proves itself of permanent value. Of such no city can show any considerable number, by no means enough to satisfy the demands of those who want to study accurately and successfully.

From a business standpoint, a successful teacher of singing may be safely classed with a successful practitioner in law or medicine. The time has quite passed when the teaching of music may be looked upon as a congenial when compared with teaching and when the musician's profession may be regarded with less esteem than a lawyer's. Nor can it be said that the work done that is of value to be, is of less value in the community. The time has fully come when the requisites of a successful teacher, or the sum total of that of a community, must include more abilities and developments than are embodied in Wall street or a conglomerated dredge (3) store.

It can be no longer argued that study of arts, sciences and languages are luxuries, to be added, or subtracted, from the community's expenditures, according to the financial condition of the hour.

No. Referring to the musical development particularly, it has its marked value; it has its stone permanently imbedded in our civic structure; it is a necessity.

This being the case, we repeat, the teachers, and particularly voice teachers, are, and must become the successful founders of higher development, and the judges in the consideration of eternal laws.

Young men and young women, you are called upon to enter this field, not as a means to another end. Fit yourselves in proportion as you can see a good future ready to open for you among the teachers of the next twenty-five years; stir your energies; awaken high and right motives; fortify yourself for the necessary preparatory years of labor in which to become fitted, not only to attract confidence, not only to secure an income, but to make yourselves worthy a great name: it to be known as a great authority, satisfied to be judged by the standard of actual ability to perform.

To such the future years will surely unfold pleasant avenues which can be trod only by those who come with a strong, young fighting for, happy, noble, and an eternally secure.

Great as the advance of the fair sex in freedom has been during the past two decades, says *Musical News*, one department of musical work is as yet unadvanced; the ordinary professional orchestra still closes its doors against lady performers, with the exception of harpists, who by some curious freak of fate, are permitted to *intrude* where all others of the sex are excluded. There is little doubt that the barriers will be soon removed, and possibly even this century may witness the change.

MAJOR AND MINOR.

The annual French Fete was held on the 14th ult. at Concordia Park, and was attended by a large and enthusiastic audience. The program was unusually attractive and admirably rendered. The chief interest was centered upon Miss Eugenie Dussichal, whose incomparable rendition (in costume, year after year, of the "Marsellaise" has thoroughly identified her with the success of the French Fete.

Mr. E. P. Perry, the prominent teacher of Elocution at Washington University, announces that in addition to his work at the University, he will open the Perry School of Oratory and Dramatic Art, in the Y. M. C. A. building, cor. Grand and Franklin avenues. This will be welcome news to students and patrons of elocution, who will have a better opportunity of entering Mr. Perry's classes. Courses are arranged for class and private instruction in elocution and related subjects. Mr. Perry's reputation as a teacher has spread throughout the country.

Teachers and students will be glad to learn that Kunkel Brothers are now publishing a number of duos for two pianos that were part of their private repository. These duos will be a revelation to the musical world, and will be widely sought after by teachers, colleges, academics, conservatories, etc.

Humperdinck has completed his "Moorish" symphony, which is to be performed at the Leeds Festival (England) next year.

Max Alway, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

Blind Tom, once so prominent a figure on the concert stage, is now described as "tall, broad shouldered, neatly dressed colored man, whose gray hair and sightless eyes increase the impressiveness of his appearance." He lives in the instrument room, Mrs. Eliza Lerche, at the Highlands of Navosink, on the New Jersey side of the lower New York Bay.

Schumann wrote to a young musician in 1848: "Above all things persist in composing mentally, without the air of the instrument. Turn over your melodic idea in your head until you can say to yourself: 'It is well done.' If the music has emanated from your soul, if you have felt it, others will feel it, too."

After 45 years have passed, Paris is to honor the memory of Chopin, who is buried at Pere la Chaise cemetery, by placing a tablet on the house in the Place Vendôme, where the great poet of the piano died in 1849. His name will also be given to a public square in the suburb of Passy. The committee having in charge the erection of the tablet is working under the chairmanship of M. Jules Massenet.

La Touraine brought on her last trip to New York a set of chimes for St. Patrick's Cathedral. The American bells cast a few years ago, having been found defective, were never set up, and a foreign order was placed for new ones. The new bells were made in Savoy, France, by the Pacards, a famous firm of bell founders. There are nineteen bells, and this makes the Cathedral chimes more numerous than those of either Trinity or Grace Church, which number respectively ten and nine. The largest bell in St. Paul's is cast by the same firm, and weighs 7,000 pounds, and the smallest weighs only 300 pounds. On every bell is an inscription giving the name of the donor, and the name of the bell. The bells have been presented to the Cathedral by parishioners.

It is probable that these bells, in conformity with the present practice, will be rung by electric. Nobody has been selected as yet to ring them. The cathedral will be the only Roman Catholic Church in New York with electric bells.

At the annual meeting of the National Association of Elocutionists, at New York, Edward P. Perry, of St. Louis, was elected treasurer.

PAIN IN DISEASE.

Herman D. Marcus, M.D., D.D.S., Resident Physician, Philadelphia Hospital (Blockley), in an article under the above title, in *Gaillard's Medical Journal*, says: "There is no symptom, no condition, which appeals to the physician more strongly than

pain. When approaching the bedside of a patient suffering some form of disease, the first question quickly forms: 'Have you pain?'

"There is probably no group of diseases in which pain is such a prominent and persistent symptom as uterine or ovarian disorders, and in no class of cases have I been more convinced of the value of antikamnia than in the treatment of such affections.

Antikamnia causes no habit, and I have never found a patient refuse to take it.

"Antikamnia should be taken in tablet form, five grains each, as made by its manufacturer. The dose is from 5 to 10 grains, and may be repeated until 20 grains are taken. Five grains may be repeated without ill effects every 30 minutes, until 3 to 4 doses have been taken. I have never seen any toxic symptoms arise from this dose given in such short time, and I may safely say that I do not believe that any toxic symptoms are apt to arise if given as mentioned above." Genuine tablets all bear monogram.

Dr. Hubert Parry's new orchestral variations in E minor have recently had presentation at the Philharmonic concert held in London.

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"THE LAST HOPE."



Religious Meditation.

To the Public:

I take pleasure in presenting to the musical public an Edition, with Lesson, of this, the most popular of the compositions of the late lamented Gottschalk.

The Lesson herein contained is the same as received by me from Gottschalk himself, who was my intimate friend and with whom I played in concerts throughout the country.

No doubt this Lesson, coming from the author, will be hailed with delight by the countless admirers of this beautiful composition.

CHARLES KUNKEL.

"THE LAST HOPE."

One of the most charming pianists of this city having observed—that the ladies observe everything—that Gottschalk never passes an evening without executing, with profound religious sentiment, his poetic reverie "The Last Hope," asked of him the reason for so doing.

"It is," replied he, "because I have heart-memories, and that melody has become my evening prayer."

These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner.

During his stay at Cuba, Gottschalk found himself at S_____, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love.

Struck down by an incurable malady, Madame S_____ mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—"In pity," said she, making use of one of the ravishing idioms of the Spanish tongue—"in pity, my dear Moreau, one little melody, the last hope!" And Gottschalk commenced to improvise an air at once plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveler-artist was obliged to leave his friend, to fulfil an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S_____ were sounding a slow and solemn peal. A mournful presentiment suddenly froze the heart of Gottschalk, who, hurrying forward his horse, arrived upon the open square of the church just at the moment when the mortal remains of Senora S_____ were brought from the sacred edifice.

This is why the great pianist always plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in replying to his fair questioner, he called it his "Evening Prayer."—*Extract from "La France Musicale."*

GUSTAVE CHOUQUET.

THE LAST HOPE.

RELIGIOUS MEDITATION.

— BY —

LOUIS MOREAU GOTTSCHALK.

Religioso. $\text{♩} = 144$ or $\text{♩} = 72$.

(In a religious and devotional manner.)

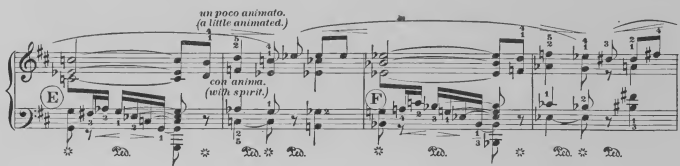
(A) In the study of this piece, it is best at first, to count six eighths instead of three quarters, as it will prevent hurrying the time, a fault young pianists are apt to commit where measures containing thirty-second notes and half and quarter notes alternate.

(B) It is best to strike the B with the second finger and then substitute the first finger. By striking B with the second finger with a loose elbow and wrist attack, an elastic and refined tone is assured.

(C) Hands that can reach the interval of a tenth must employ the upper mode of pedaling, i.e. after pedaling. Small hands must employ the lower pedaling if the bass or foundation note is to be heard.

If small hands do not employ the lower pedaling it will result in a sacrifice of the foundation note of the chord. While preserving the foundation note, the lower pedaling sacrifices the absolute legato between the chords which, however, is of less importance than the preserving of the foundation note.


(D) Here the groups of thirty-second and eighth notes are not grace notes. They must be played in strict time and without any indulgence in rubato. Gottschalk noted these groups in small notes to convey to the eye that they are embellishments solely, and to be played delicately.



(E) All other editions allot the performance of these sixteenth notes to both hands. If thus played with both hands and the melody note be sustained by the pedal until the sixth eighth of this measure, the passing or changing notes F sharp and A flat will totally destroy the purity of the harmony. The triad of C minor which is to be heard on the third quarter will not allow the changing notes F sharp and A flat to sound longer than their value calls for. If these notes sound longer than their actual value the following mixed and disagreeable sound will greet the ear on the third quarter.

Example.



What has been said of this measure applies likewise to measures F, G, and H. The changing notes A and C in measure F, E sharp and G sharp in measure G, and A sharp and C sharp in measure H must not be sustained. Gottschalk played the sixteenth notes of measures E and F with the left hand as here noted, sustaining the melody note with the right hand, thereby preserving purity of harmony. The performance of the sixteenth notes of measures G and H is divided between the right and left hands. The right hand is here enabled to play part of the sixteenth notes, as it can sustain the melody notes while it plays the first three sixteenth notes of the group in measure G, and the first four sixteenth notes in the group in measure H, without the aid of the pedal. — The notation of the sixteenth notes on the second quarter is incorrect. The tied notes should read:  making the G a quarter, the E flat a dotted eighth and the G an eighth note.

armonioso.
(very harmonious.)

leggero.
(very lightly)

volante.

ben cantando.
(very singing.)

I **K** **L** **M**

I All other editions contain two measures here instead of one measure. This is an error as the phrase must contain four measures and not five. The error was made by the engraver of the first edition and was never corrected, although Gottschalk repeatedly drew the publisher's attention to the error which destroyed the musical sense of the phrase.

K All the notes of the arpeggio chord in the left hand part, introducing an interval of a tenth, must be sustained until the melody note G sharp of the right hand is struck, when the pedal is employed.

If the hand be too small to sustain this chord of the tenth, the following version must be played.

Incorrect version.

Version for small hands.

In the version for small hands the left hand plays the G sharp, originally played by the thumb of the right hand, and the right hand plays the E originally played by the thumb of the left hand. This transposing of the E and G sharp enables a small hand to sustain the notes of the chord until the melody note G sharp is struck. If the pedal be employed as soon as the F sharp in the left hand is struck and the notes sustained until the E, the bass note of the next chord is reached, the melody will lose its identity on account of the A and G sharp singing too long and overlapping the melody note G sharp on the third quarter, producing the following effect, whereas only the G sharp should be heard. Thus:

L In this chord, on the contrary, as none of the arpeggio notes overlap the melody note, the pedal is employed at once to sustain all the notes of the chord, thus obviating the necessity of sustaining them with the fingers.

M The time for the playing of the grace notes, at K and L, (the notes of the broken arpeggios preceding the melody note G sharp and F sharp,) must be taken from the time of the preceding note. Otherwise the melody notes G sharp and F sharp will be played a sixteenth too late.

Example.

Count 1 2 3 4 and 5 6 and 7

con espressione.
(with expression.)

scintillante.
(sparkling.)

brillante.
(in a sparkling manner.)

scintillante.
(sparkling.)

legatissimo.
(very smooth and connected.)

(N) The time for the playing of the grace notes in this run must be taken from the time of the preceding note. Practice this measure at first by counting twelve sixteenths, then six eighths and finally three quarters. This mode of practice will insure the correct time and playing of this measure.

Count sixteenths. 11 12

Count eighths. 6

[illegible]

(P) Here the pedal is put to the same use as at **O**. The dissonance created is, however, scarcely perceptible as the melody rises.

ben cantando.
(very singing.)

ben marcato il canto.
(the melody well marked)

espressione.
(with expression.)

espressione.
(with expression.)

marcato.
(marked.)

l. h.

(Q) Here it is better to sacrifice the purity of the melody somewhat, than to change the pedal after the striking of the melody note **A** sharp on the second quarter; changing the pedal would make the harmony appear thin in comparison with the preceding measure where the pedal sustains the first or foundation note during the first and second quarters.

The melody notes **B** and **A** sharp are so high in the treble that the very slight discord they create (using the pedal on both notes without change during the time of two quarters) is hardly noticeable. Were the melody notes one or more octaves lower the changing of the pedal would be compulsory, as the discord would then be too harsh to be admissible. This injunction applies also to the measure following.

For further information on the proper use of the pedal, consult Kunkel's Pedal Method.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of ten measures across four systems. Fingerings are indicated by numbers 1-5. Ornaments are marked above measures 1, 3, 5, 7, 9, and 10. The left hand (l.h.) plays a steady accompaniment of eighth notes in measures 1, 3, 5, 7, 9, and 10.

Measure 1: *or.* (ornament) above the right hand.

Measure 3: *or.* (ornament) above the right hand.

Measure 5: *or.* (ornament) above the right hand.

Measure 7: *or.* (ornament) above the right hand.

Measure 9: *or.* (ornament) above the right hand.

Measure 10: *or.* (ornament) above the right hand.

Measure 2: *melinconico. (plaintive.)*

Measure 4: *poco ritard. (gradually a little slower):*

Measure 6: *a tempo. (resumes the original time.)*

Measure 8: *elegante. (with elegance of style.)*

Measure 10: *rapido. (with rapidity.)*

Measure 10: *T* (mark)

(T) Be very careful not to hurry these triplets. If the performer should indulge in a little rubato here, a slight ritardando may be permitted.

poco ritard.
(gradually a little slower.)

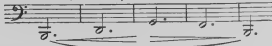
a tempo.
(resume the original time.)

rapido.
(with rapidity.)

Volante e rapido armonioso.
(with lightness and tone color.)
una corda. (with soft pedal.)

(U) The Bass notes B, D sharp, G sharp, F sharp and B assume here the importance of a melodic phrase and

Cantabile. (Singing.)



must therefore be marked; good taste will dictate how much they should be marked.

(V) 8. 1 2 3 4 5 6 10

scintillante, (sparkling.) 10

pp una corda. (with soft pedal.) 10

armonioso. (very harmonious.) 8. 1 2 3 4 5 6 10

(W)

(V) Do not hurry this measure; so doing will destroy the beauty of this entire passage.

(W) What has been said of the playing of the grace notes at K applies to the playing of these arpeggio chords. Manner of execution.

8. 1 2 3 4 5 6 10

8. 1 2 3 4 5 6 10

8. 1 2 3 4 5 6 10

(V)

(W)

The great companion piece to Gottschalk's "Last Hope" is "Trust in God," written under a nom de plume. Those who have enjoyed the "Last Hope" will find "Trust in God" equally interesting.

WOOD NYMPH.

3

Schottische.

Notes marked with an arrow must be struck from the wrist.

Allegretto. $\text{♩} = 100$.

CARL SIDUS.

(Key of G)

(Key of D)

p

mf

p

1660.3

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Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5. A key signature change to one sharp (F#) is noted in the first system. The piece concludes with a first ending and a repeat sign.

System 1: Treble clef, key signature change to one sharp (F#). Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

System 2: Treble clef. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

System 3: Treble clef. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

System 4: Treble clef. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

System 5: Treble clef. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5.

System 6: Treble clef. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 5.



MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Allegretto ♩_{108} .

Moritz Moszkowski Op. 23, No. 1.

Secondo.

ten.

mf

mf

dim.

pp

mf

ten.

ten.

poco rit.

1435-4

The *P* signifies Ped.

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MERRY COSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA ~~~~~ RUSSLAND

3

Allegretto $\text{♩} = 108$.

Primo.

Moritz Moszkowski Op. 23. No. 1.

semplice.

P $\text{P} \text{P} \text{P}$

mf

mf

espress.

dim. *pp* *mf*

ten. *poco rit.*

Secondo.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and includes a double bass line. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (B-flat). The score is divided into measures by bar lines. The first measure is marked with a piano (p) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a piano (p) dynamic. The seventh measure is marked with a piano (p) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a piano (p) dynamic. The tenth measure is marked with a piano (p) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a piano (p) dynamic. The thirteenth measure is marked with a piano (p) dynamic. The fourteenth measure is marked with a piano (p) dynamic. The fifteenth measure is marked with a piano (p) dynamic. The sixteenth measure is marked with a piano (p) dynamic. The seventeenth measure is marked with a piano (p) dynamic. The eighteenth measure is marked with a piano (p) dynamic. The nineteenth measure is marked with a piano (p) dynamic. The twentieth measure is marked with a piano (p) dynamic. The twenty-first measure is marked with a piano (p) dynamic. The twenty-second measure is marked with a piano (p) dynamic. The twenty-third measure is marked with a piano (p) dynamic. The twenty-fourth measure is marked with a piano (p) dynamic. The twenty-fifth measure is marked with a piano (p) dynamic. The twenty-sixth measure is marked with a piano (p) dynamic. The twenty-seventh measure is marked with a piano (p) dynamic. The twenty-eighth measure is marked with a piano (p) dynamic. The twenty-ninth measure is marked with a piano (p) dynamic. The thirtieth measure is marked with a piano (p) dynamic. The thirty-first measure is marked with a piano (p) dynamic. The thirty-second measure is marked with a piano (p) dynamic. The thirty-third measure is marked with a piano (p) dynamic. The thirty-fourth measure is marked with a piano (p) dynamic. The thirty-fifth measure is marked with a piano (p) dynamic. The thirty-sixth measure is marked with a piano (p) dynamic. The thirty-seventh measure is marked with a piano (p) dynamic. The thirty-eighth measure is marked with a piano (p) dynamic. The thirty-ninth measure is marked with a piano (p) dynamic. The fortieth measure is marked with a piano (p) dynamic. The forty-first measure is marked with a piano (p) dynamic. The forty-second measure is marked with a piano (p) dynamic. The forty-third measure is marked with a piano (p) dynamic. The forty-fourth measure is marked with a piano (p) dynamic. The forty-fifth measure is marked with a piano (p) dynamic. The forty-sixth measure is marked with a piano (p) dynamic. The forty-seventh measure is marked with a piano (p) dynamic. The forty-eighth measure is marked with a piano (p) dynamic. The forty-ninth measure is marked with a piano (p) dynamic. The fiftieth measure is marked with a piano (p) dynamic. The fifty-first measure is marked with a piano (p) dynamic. The fifty-second measure is marked with a piano (p) dynamic. The fifty-third measure is marked with a piano (p) dynamic. The fifty-fourth measure is marked with a piano (p) dynamic. The fifty-fifth measure is marked with a piano (p) dynamic. The fifty-sixth measure is marked with a piano (p) dynamic. The fifty-seventh measure is marked with a piano (p) dynamic. The fifty-eighth measure is marked with a piano (p) dynamic. The fifty-ninth measure is marked with a piano (p) dynamic. The sixtieth measure is marked with a piano (p) dynamic. The sixty-first measure is marked with a piano (p) dynamic. The sixty-second measure is marked with a piano (p) dynamic. The sixty-third measure is marked with a piano (p) dynamic. The sixty-fourth measure is marked with a piano (p) dynamic. The sixty-fifth measure is marked with a piano (p) dynamic. The sixty-sixth measure is marked with a piano (p) dynamic. The sixty-seventh measure is marked with a piano (p) dynamic. The sixty-eighth measure is marked with a piano (p) dynamic. The sixty-ninth measure is marked with a piano (p) dynamic. The seventieth measure is marked with a piano (p) dynamic. The seventy-first measure is marked with a piano (p) dynamic. The seventy-second measure is marked with a piano (p) dynamic. The seventy-third measure is marked with a piano (p) dynamic. The seventy-fourth measure is marked with a piano (p) dynamic. The seventy-fifth measure is marked with a piano (p) dynamic. The seventy-sixth measure is marked with a piano (p) dynamic. The seventy-seventh measure is marked with a piano (p) dynamic. The seventy-eighth measure is marked with a piano (p) dynamic. The seventy-ninth measure is marked with a piano (p) dynamic. The eightieth measure is marked with a piano (p) dynamic. The eighty-first measure is marked with a piano (p) dynamic. The eighty-second measure is marked with a piano (p) dynamic. The eighty-third measure is marked with a piano (p) dynamic. The eighty-fourth measure is marked with a piano (p) dynamic. The eighty-fifth measure is marked with a piano (p) dynamic. The eighty-sixth measure is marked with a piano (p) dynamic. The eighty-seventh measure is marked with a piano (p) dynamic. The eighty-eighth measure is marked with a piano (p) dynamic. The eighty-ninth measure is marked with a piano (p) dynamic. The ninetieth measure is marked with a piano (p) dynamic. The ninety-first measure is marked with a piano (p) dynamic. The ninety-second measure is marked with a piano (p) dynamic. The ninety-third measure is marked with a piano (p) dynamic. The ninety-fourth measure is marked with a piano (p) dynamic. The ninety-fifth measure is marked with a piano (p) dynamic. The ninety-sixth measure is marked with a piano (p) dynamic. The ninety-seventh measure is marked with a piano (p) dynamic. The ninety-eighth measure is marked with a piano (p) dynamic. The ninety-ninth measure is marked with a piano (p) dynamic. The hundredth measure is marked with a piano (p) dynamic.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line starts with a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The piece continues with various musical notations, including slurs, ties, and dynamic markings like *mf*. The score ends with a double bar line and a final chord in the Treble staff.

5

a tempo.

Musical score for "The Rose Tree" in 2/4 time. The piece is in G major and consists of 16 measures. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a final whole note chord in the melody.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The second system continues the melody and includes a bass clef staff with a 1/4 note bass line. The score is marked with various musical notations, including slurs, ties, and dynamic markings like 'mf'.

express.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a main melody. The piano introduction consists of a series of chords in the right hand and single notes in the left hand. The main melody is a simple, catchy tune with a key signature of one sharp (F#) and a 2/4 time signature. The score is written for a single melodic line with a piano accompaniment.

a tempo.

rit. un poco.

poco rit.

[illegible]

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Molto vivace. ♩. 96.

Secondo.

Moritz Moszkowski Op. 23. N° 3

The musical score is written for piano in 3/8 time. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. The piece is marked 'Molto vivace' with a tempo of 96. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte). Pedal markings are indicated at the bottom of several systems. The piece ends with a first ending (1.) and a second ending (2.).

FANDANGO.

3

SPAIN. ~~~~ SPAINIEN

Molto vivace. ♩. - 96.

Primo.

Moritz Moszkowski Op. 23. N° 3.

con spirito.
Right Hand.

1436-4

Secondo.

This musical score is for a piece titled "Secondo". It is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The second system continues the melody and introduces a bass line. The third system features a more complex texture with multiple voices in the treble and a steady bass line. The fourth system continues this texture. The fifth system is marked *ff* (fortissimo) and includes a *Ped.* (pedal) instruction. The sixth system concludes the piece with two endings, marked 1. and 2., both starting with *ff*. The score includes various musical notations such as notes, rests, and fingerings.

The score is written for piano and includes various musical notations such as notes, rests, and fingerings. The first system shows a treble clef and a key signature of one sharp (F#). The second system continues the melody and introduces a bass line. The third system features a more complex texture with multiple voices in the treble and a steady bass line. The fourth system continues this texture. The fifth system is marked *ff* (fortissimo) and includes a *Ped.* (pedal) instruction. The sixth system concludes the piece with two endings, marked 1. and 2., both starting with *ff*. The score includes various musical notations such as notes, rests, and fingerings.

1436-4

Primo.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with intricate fingerings indicated by numbers 1-5. The lower staff, in bass clef, provides a harmonic accompaniment with similar fingerings. A 'cres.' (crescendo) marking appears in the lower staff towards the end of the system.

The second system continues the musical piece. The upper staff shows further development of the melodic line with complex fingerings. The lower staff continues the accompaniment, featuring a '3' marking below a measure, likely indicating a triplet or a specific rhythmic value.

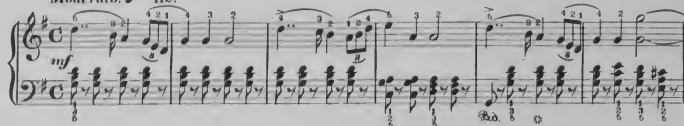
The third system is marked 'ff con fuoco' (fortissimo with fire) and includes 'Ped.' (pedal) markings. The music is characterized by rapid, sixteenth-note passages in both staves, with detailed fingerings provided throughout.

The fourth system includes dynamic markings of 'ff' (fortissimo), 'p' (piano), and 'f' (forte). It features repeat signs and first/second endings. The notation includes complex fingerings and 'Ped.' markings, concluding with a final cadence.

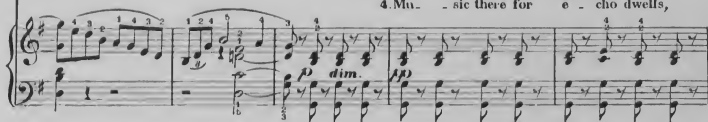
KILLARNEY.

M. W. Balfe.

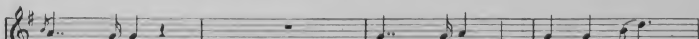
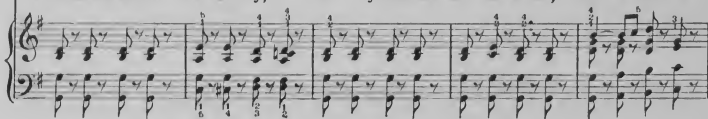
Moderato. ♩ - 112.



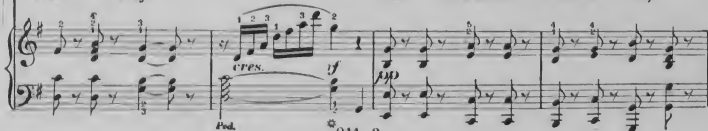
1. By Killar - neys lakes and fells,
2. In - nisfal - len? ruin - ed shrine,
3. No place else can charm the eye
4. Mu - sic there for e - cho dwells,



1. Ein', rald isles and winding bays, Moun - tain paths and woodland dells, Mein' - ry ev - er
2. May suggest a passing sigh, But man's faith can ne'er de - cline, Such Gods' won - ders
3. With such bright and va - ried tints, Ev' - ry rock that you pass by, Ver - dure broi - ders
4. Makes each sound a har - mo - ny, Ma - ny voiced the cho - rus swells, 'Till it faints in



1. foud - ly strays, Boun - teous na - ture loves all lands,
2. float - ing by, Cas - tle Lough and Gle - na Bay,
3. or besprits, Vir - gin there the green grass grows,
4. ex - ta - cy, With the charming tints be - low,



1. Beau - ty wan - ders ev' - ry where, Foot - prints leaves on ma - ny strands,
 2. Moun - tains Tore and Ka - gle's nest, Still at Mu - cross you must pray,
 3. Ev' - ry morn springs na - tal day, Bright hued ber - ries daff the snows,
 4. Seems the heav - a - bove to vie, All rich col - ors that we know,

rall. *dim.* *pp a tempo.*
 1. But herhome is sure - ly there! An - gels fold their wings and rest, In that E - den
 2. Though the monks are now at rest. An - gels wonder not that man There would fain pro -
 3. Smil - ing win - ters frown a - way. An - gels oft - en pausing there, Doubt if E - den
 4. Tinge the cloud wreaths in that sky. Wings of An - gels so might shine, Glanc - ing back soft

riten. *pp a tempo.*

1. of the west, Beau - ty's home Kil - lar - - ney, Ev - er fair Kil - lar - ney.
 2. long life's span, Beau - ty's home Kil - lar - - ney, Ev - er fair Kil - lar - ney.
 3. were more fair, Beau - ty's home Kil - lar - - ney, Ev - er fair Kil - lar - ney.
 4. light di - vine, Beau - ty's home Kil - lar - - ney, Ev - er fair Kil - lar - ney.

mf

cres. *pf*

Embarrassment

(VERLEGEN HEIT.)

Franz Abt.

3. Ich möch. . te dir ein Brieflein
 2. Ich möch. . te dir so ger. ne
 1. Ich möch. . te dir wohl et. was

Andantino. $\text{♩} = 88$.

1. There's some . thing I would say to
 2. I fain would sing to thee a
 3. To thee a let. . ter I'd in

Andantino.

p Con leggerezza.*ff*

3. schrei . . ben Da . rin mein Herz dir schüt . ten aus; Al .
 2. sin . . gen Ein Lied das tief ins Herz dir dringt, Doch
 1. sa . . gen Und weiss doch selbst so recht nicht, was! Und

1. thee But I'm not sure I know just what, And
 2. strain That to thy heart should make its way, But
 3. dite That should my in . most thoughts dis . close, 'Tis

3. fei	auch das muss un.	ter.blei.	- ben,	Denn stets	bring ich nur das her. aus:	" 8
2. will	mir ei.	nes nur ge. lin.	- gen	Das stets	in meiner See. le klingt:	"
1. wur.	dest du	darum mich fra.	- gen,	Wüsst ich	wohl selber nichts als das:	Ich
					nach d.	

1. should'st	the rea. son ask of me.....,	My on- ly answer must be that:	I
2. there	is on- ly one re. frain.....	Rings in my soul both night and day:	"
3. all	in vain, for, as I write.....,	The ink but tra. ces as it flows:	"

lie - be dich herz - in - nig - lich, Nur dich al - lein..., nur
love... thee, love, All else... a - bove, Aye, none but thee... But

dich..... Ich lie - be dich herz - in - nig lich, Nur dich.... al - lein, nur
 thee..... I love thee, love, All else a - bove, Aye, none.... but thee, But

Tempo 10.
dich.

Ending.
dich.

thee.

Tempo 19

thee.

LILY OF THE VALLEY.

Mazurka.

Tempo di Mazurka _132.

Trio.

A. dolce.

B.

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Ped. ☆

Execution.

A.

or thus allotting the grace note to the preceding quarter.

B.

Execution.

A.

or thus allotting the grace note to the preceding quarter.

B.

NORWEGIAN DANCE.

Edvard Grieg.

Allegretto tranquillo e grazioso. ♩ - 76.

[illegible]

Allegro ♩ = 112.
Risoluto.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including triplets and slurs. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings with asterisks are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with various slurs and fingerings. Bass staff has a steady accompaniment. Dynamics include *f*. Pedal markings with asterisks are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features more complex melodic patterns with slurs and fingerings. Bass staff accompaniment continues. Dynamics include *f*. Pedal markings with asterisks are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata over the first measure. Bass staff accompaniment continues. Dynamics include *mf*. Pedal markings with asterisks are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff accompaniment continues. Dynamics include *f* and *ff* (fortissimo). Pedal markings with asterisks are present below the bass staff.

Tempo I.

Tempo I.

dolce.

Ped. * Ped. * Ped. * Ped. * Ped. Ped.

2/4

1 3 2

2 1 2 4

4/2

1 3 2

2 1 3

3 4 2 1 3

p

sempre accel.

☆ Ped. Ped. Ped. Ped. ☆ Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for "L'Espresso" by Claude Debussy is presented in two systems. The first system consists of a treble staff and a bass staff, both in G major (one sharp). The tempo is marked "poco rit.". The melody in the treble staff features eighth-note patterns with fingerings indicated above the notes. The bass staff provides harmonic support with chords and single notes, some marked with "Ped." (pedal) and "pp". The second system continues the piece, featuring more complex rhythmic figures in the treble staff, including sixteenth-note runs, while the bass staff maintains its harmonic foundation with "Ped." markings.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4. It then enters a series of eighth-note triplets, starting with G4-A4-B4, and continues with various triplet patterns. The lower staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' with a star symbol. Dynamics include 'dolce.' (softly) and 'f' (forte). The score concludes with a final chord in the upper staff and a sustained pedal point in the lower staff.

moderato

acc.

rit. e morendo.

moderato

f

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3. Saturate a piece of cotton, flannel, or any other soft cloth with the polish, and carefully rub the whole surface of the organ with the soft side. The rule is to see that every part of the surface is wet with the polish, but to use as little as possible in doing this.

4. With a piece of the dry, clean flannel rub hard and dry, especially attending to all the crevices and corners. A small stick will be found useful to press the flannel into and rub these. The principal secret in successfully polishing an organ is in thus rubbing carefully and with every portion of its surface immediately after the polish has been applied. The object is to get off as much of the polish as possible, and leave the organ as dry and smooth as may be in every part.—*Music Trades.*

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